

## THE VICTORIAN GOWN

Outlines of the Modish Fall Costume.

## TRIUMPH OF THE CRINOLINE.

Billowing Skirts and Tiny Waists in Fashion.

A Quaint Charm About the Rejuvenated Styles of the Early Victorian Period—Grace in Full Ruffled Frocks, Big Sleeves and Stage Heroine Hats—Distinctly Novel Effects in the Bodices—The Victorian Eton—Handsome New Materials for Afternoon and Evening Formal Reception Gowns—A Pretty Gauze Dancing Frock—Incidentals.

Go to the Victorian period, thou fashion devotee! Study its styles and be wise. Thus does life reveal her sense of humor toward the children of men. A kind lady, the manner of whose clothes it was considered but gracious to ignore during her lifetime, is suddenly, by an irony of fate, become a posthumous arbiter of fashion. Perhaps it would lessen the nerve strain to say that it is the early Victorian period in dress that you are advised to study—the days of pelerines, tippets, nosegays, of mincing steps, of flaunting petticoats and a thousand negative virtues.

acy in every walk in life; for outdoor sports as well as dancing, for tramping and climbing as well as for matinee and reception. As yet the riding habit and the gymnasium



suit are untroubled by the crinoline ideas, but mere good sense will not render them immune to this fashion germ. Yet, there is somehow a quaint charm, a "hid sweetness," about these rejuvenated

girl with a reckless audacity undreamed of by the original Victorian fashion. Splendid, strong, muscular, alert bodies will play havoc with rigid outline, cramped bodices and wooden stays. And after all, the whim of a season cannot undo the effects of half a decade of outdoor life. So it does not seem unsympathetic to dry our eyes even while we are yet in the midst of crinoline.

And really, the girl with taste and temperament will always express herself in her clothes. They will look like her, just as her rooms do. Individuality is stronger than law in fashion as well as politics.

One of this fall's most charming and picturesque debuts, delicate of feature and vigorous of muscle, is making a fad of the Victorian idea, and somehow is contributing to make herself exquisitely graceful in full ruffled frocks, sleeves the size of petticoats and stage heroine hats.

She is having these frocks made in old fashioned, pale, romantic colors, and although she is tanned a fine Matabele bronze

It is the most graceful girlish creation, revealing as much as a décolleté waist would the contour of the finely developed shoulders and exquisitely modelled chest. The lower part of the waist is a blouse hidden under three scant ruffles. Above this is a wide band of coarse Nargercoll lace made into a pointed bertha, fitted over the sleeve tops and giving the exaggerated long shoulder.

The yoke is pointed to the bertha, and is of the finest silver gauze, cut with a pointed St. Cecilia neck. The sleeves have for a foundation a circular puff of the silver gauze to the elbow, and over that many circular ruffles meeting long gloves.

An idealized coal scuttle bonnet is very wide, the brim in front flaring up and out and showing nosegays of forget-me-nots nestling close to the hair. The entire hat brim and crown are of accordion folds of tea colored chiffon, with a garland of forget-me-nots and a lone scarf to tie the bonnet modestly 'neath the muscular, undimpled chin. The girle is a wonderful yellowish

are of plain gray, the stripes being applied on the skirt, which is short.

At the foot is a ruffle of gray batiste, and above that a flounce of the yellow and black embroidery. Over the plain blouse is a circular cape beautifully embroidered and cut with a Vandyke neck. The sleeves are all of one color, with a cuff and full of embroidery.

The lining which shows through the open embroidery is of daffodil silk. It is a decidedly unusual and very swaggy frock.

The hat is a suggestion of the Cavalier mode, with crown and wide brim of fine black Misses straw. A long black chiffon scarf is knotted into pompons at the left of the crown, crosses at the back and ties in fluttering bows under the chin.

Brown, of course, is chosen for the afternoon reception gown, and brown in the copper shades, because they suit best the rich browns of the girl's own color scheme. The material is Panama cloth in medium tone. The appliqué roses are of velvet in palest pinkish copper and the deepest brown shade, almost a pink-black, and some copper-tinted lace with pink-copper sprang; finishes the waist.

The skirt is truly after the good Queen's own heart, ample and heavy, with quilled platings about the knees set on in scallops, and below the knees two rows of appliqué roses of different sizes.

The bodice is far more gracious in effect.



It is distinctly novel, and a little difficult to describe.

The full fronts are cut so wide at the shoulder that they extend out over the sleeve in flapping ruffles, but, instead of being drawn into an underarm seam, they fall in jabot folds and are belted in at the waist line. A shoulder strap is of tucked cloth edged with a quilled plating.

The blouse part is stuccoed with roses and finished at the neck and front, which do not meet, by a flat stole band of very deep copper-brown velvet. Tinted lace trims the stole ends and bands the stole.

The sleeves are very new and stylish. Under the blouse ruffle are full puffs to the elbow. The lower half is a wrinkled cuff of lace, with a deep jabot frill at the back seam.

A very odd hat has a flat brim with a high crown hidden under quilled platings, and is finished with a gorgeous bird in yellow and green circling the crown and floating out at the back.

Of course, there is a Victorian Eton, made on new lines, with undersleeves and a trim little vest. For a full suit this model of Eton will be very pretty of silk or voile.



green velvet, just the shade of the foliage that goes with the tiny blue flowers.

Her first state dinner gown is also Victorian, but somehow, in spite of simple intention, it contrives to appear very elaborate. Extremely décolleté waists are not good form for debutante evening frocks, and for dinner the St. Cecilia or pointed effect is much more correct, with elbow sleeves, however elaborate.

Tea color liberty crepe de chine is the material of this rather sumptuous gown, and is combined with pale daffodil velvet and quantities of spangled illusion. The



top of the extremely flapping skirt is gauged about the hips to fit as snugly as a tailor garment.

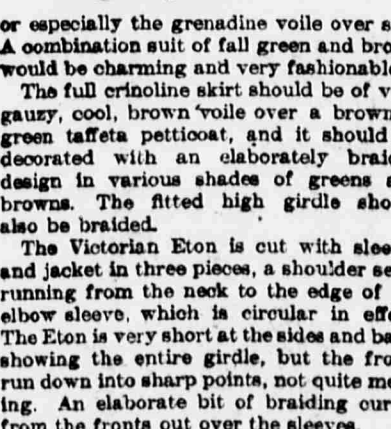
To accentuate the fulness at the bottom are waves of overlapping ruffles, topped by Vandyke lace flounces of tea illusion and gold spangles. The deep fitted daffodil girle has a novel bunch of velvet ribbon pendants that end in rosettes on either side of the centre lace Vandyke.

The blouse shows the very popular effect of being hidden under ruffles, and the bertha is just a band fitted over the sleeve tops. The yoke is of spangled illusion with the Vandyke neck.

Deep lace Vandykes droop over the very full elbow sleeve puffs, and there are deep ruffles of lace as a finish. One velvet rosette finishes the neck.

The necklace is of Oriental pearls with a jade pendant. A beautiful color scheme is this entire costume for a brown debutante with tanned yellow hair.

For Palm Beach there is a Victorian princess gown of gray silk batiste, with embroidered stripes of daffodil and black. The full blouse and shirred princess waist



or especially the grenadine voile over silk. A combination suit of fall green and brown would be charming and very fashionable.

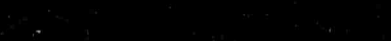
The full crinoline skirt should be of very gauzy, cool, brown voile over a brownish green taffeta petticoat, and it should be decorated with an elaborately braided design in various shades of greens and browns. The fitted high girle should also be braided.

The Victorian Eton is cut with sleeves and jacket in three pieces, a shoulder seam running from the neck to the edge of the elbow sleeve, which is circular in effect. The Eton is very short at the sides and back, showing the entire girle, but the fronts run down into sharp points, not quite meeting. An elaborate bit of braiding curves from the fronts out over the sleeves.

The narrow revers are of the darkest oak-green velvet, and the vest or gimpes of tea colored rajah silk, with a stiff little Victorian bow of black satin at the throat. There are elaborate undersleeves of tea silk set over rajah silk, two full puffs, and then narrow ones to the wrist.

The Victorian blouse suit is very simple, and belongs to this rather bunched period of dress only by virtue of its faults—its skirt overfull in the front, its blouse with full about the hips, its rather awkward yoke effect.

Yet in messaline silk of a soft gold tint, with delicate India lace stock, with gold and brown braid and smart long gloves, it undoubtedly has an air of being good style, and is understandable.



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edge. The blouse and elbow puff sleeves are of voile. But half hiding the blouse is a deep shoulder cape cut from a square, so that there are deep points front and back and over the sleeves. The cape is of gray silk with bands of green and opens over a chemisette of white lawn. A gray silk girle is finished with gaudy art nouveau buttons of bright green and blue enamel.

The hat is the demurest Quaker scoop of folds of gray and green silk, with a bird of paradise in brilliant hues hovering over the crown.

The handsomest materials for both afternoon and evening formal reception gowns are the new satin damasks, the broché crepe de chine and the tapestry satins. White, cream and tea tone grounds are strewn with the most exquisite blossoms in the reproductions of June garden tints. Pretty colors are combined in these



materials, and there are Pompadour and Dresden effects. Satin may be brushed in vivid colors. A damask ground may have stripes or stiff bouquets or trellises in tapestry effects. They are made up with liberty velvet in the prevailing color and with tinted lace embroidered or spangled.

A beautiful model for the treatment of a gorgeous satin brocade afternoon reception gown is illustrated on this page. The plain, long clinging skirt is of cream brocade, with a nosegay design and wild yellow roses and pale green and brown foliage. The trimmings are groups of conventional bows of brown velvet down the front breadth, each one finished with a gold buckle set with a topaz.

The waist has the full blouse, with a wide girle at back and sides, but the front puff, which is of daffodil chiffon, extends down to a sharp point. A bertha strap of puffed chiffon joins yoke to blouse and extends down either side of the front puff, and there are brown velvet bows and the girle is brown velvet.

A very deep round yoke is of cream Chantilly lace embroidered in pale green.

The sleeves are an odd design, and unusually artistic. First there is a puff of cream chiffon, circular in shape; and on this are set three double ruffles of lace strapped with velvet, the lowest strap drawing in the sleeve to fit close just below the elbow.

A huge picture hat of brown velvet has a bunch of plumes in yellow and pale green. This is one of the most beautiful frocks of the season.

In spite of prejudice in favor of modern frocks, it is impossible to withhold admiration from a quaint broché gauze dancing frock that will be a part of the outfit of a New York girl. It is in the shirred rose tint called dawn, with broché figures the color of La France roses and a girle of deeper rose.

It has chiffon petticoats, and rose shoes and stockings. The bodice is low, with plain gauze vest and silver passementerie trimming. Altogether it is a butterfly frock, in spite of the boned petticoat that spoils the gauze folds and makes the skirt look a little like a bell.

Platings are naturally much in vogue, and nearly always of material to match the dress, even of cloth or velvet. A blue black English velvet suit has a full skirt with three deep plaits of velvet bound with sapphire taffeta.

The waist is deeply shirred on a tucked yoke of the taffeta with an elaborate scroll trimming of puffed and ruffled sapphire blue silk. Very short sleeves of the velvet are puffed and trimmed with shirred silk, or in place of plaits full circular ruffles may be used, set on more than the width of the ruffle apart and adding enormously to bulk and weight.

One very quaint gown for a formal evening reception illustrates the new fancy of wearing a picture hat with a décolleté waist. A frock of white satin brocade is trimmed with three circular ruffles far apart. There is a wide satin girle and a fichu of chiffon. The sleeves have many ruffles, and long gloves are worn. The picture hat is somewhat the mushroom type of the King George period, of black velvet, with the whole crown hidden by white and red roses.

Even the shooting suits lean toward Victorian effect. Fancy tramping about for game in hoop skirts! It seems incredible, yet a fashionable London firm has made to order a Norfolk tweed suit for the fall shooting season, to wear over a boned skirt.

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With all her love of change and novelty, the modern girl never intended to be captured by the crinoline. Last spring at the first whisper she accepted it tentatively, because it was a piquant contrast to her

Victorian gowns. It is as though the tall, athletic, fine, brown girls who go about clad in swaying skirts and babyish sashes and flopping coal scuttle bonnets, were just playing and laughing with un-Victorian frankness at the people who are taking them seriously.

We have grown too used to grace of outline, to health and comfort in dress, wholly

she will have languid little airs and a reticent gaiety like her great-aunt's. The first gown she will wear after her coming out dance is of pale silver blue fine silk muslin dotted with silver thread.



The occasion will be an afternoon tea to introduce one of her intimate girl friends. The skirt will be very full, clinging about the hips and swaying with correct Victorian absurdity at the hem. The trimming will be five three-inch ruffles of the muslin, the lining white chiffon over pale blue liberty satin.

The blouse is adorable, Victorian or not.



sensible frocks, because it was daring to wear a gown men would frown at, because she liked to be whimsical. She would not permit it to become a fashion.

But the bondage of habit is as great in fashions as in drugs. And the girl who first testered down Fifth Avenue in steel hoops for top has found herself ensnared by the fashion.

The full skirt has announced its suprem-

to sacrifice them, and the Victorian styles will find themselves here and there revealing unexpected beauty of figure, or drooping into artistic folds, or clinging to a nut brown